to have had the power of filling his niches with statues representing the great artists which England has produced. In this point no excuse can be found, as the designer of the building should not have assented to empty niches, but he should have shewn the absurdity of such senseless emptiness, and the loss of his character as a consistent designer. Consistency of design should never be lost sight of in any branch of the arts; and why should not the architect be as consistent a designer as an historical painter? The historical painter would not represent a pagan temple for a Christian church, because it would falsify the time. The pagan temple might denote a time of 2,000 years ago, which would be a great error, and such an inconsistency should not be allowed either by designers or the public. But to become consistent after having been inconsistent for a length of time, is by no means easy; nevertheless we should endeavour to free ourselves from such errors and confusion, that we may lay a sound foundation for receiving true knowledge, from which consistency of design may be produced. The architects of ancient time,—the Israelites, the Egyptians, the Babylonians, the Greeks, and Romans, designed consistently. They designed their places of worship in accordance with their rites and ceremonies, obtaining by those means exactly what they required; for however true, or however false were their notions, they carried them out to their very letter in their sculpture and architectural divisions and arrangements. The Israelites executed the designs for the tabernacle and temple which God gave them. The other nations executed the designs which their pagan oracles gave them, and, therefore, they had their places of worship exactly adapted for their abominable and inhuman pagan sacrifices. The Christian architects of the middle ages designed in the same consistent manner. They knew what they wanted, and they designed in accordance with those wants when they were upon a true foundation, as well as when that foundation became disturbed with numerous errors,—the production of evil-minded and ignorant men,—as our cathedrals, abbeys, and churches sufficiently testify. The cruciform foundation of our churches shews that the Christian architects were true designers; for the faithful, when in prayer, would always be upon the cross, as our Saviour was, when he sacrificed himself for the salvation of mankind. This principle is a true one, and shews that the designer was a master of his art by making his subject appear in his architectural arrangements. And further, for upon this foundation of a cross-form they composed other leading features of the law and the gospel, such as three divisions of nave, choir, and chancel, to symbolise the Trinity; the number of columns, windows, arches, buttresses, &c., being so designed as to signify important points in the Word of God: so that when the architect makes his architectural and sculptured forms, divisions, and arrangements, speak, as it were, to the subject for which it was designed, he then shows himself to be a true designer, and therefore an artist, which he ought to be. His building then is a work of artistic invention—an illustration of his subject by the means of his art—making the most important points evident to all beholders who have been initiated in the architect's language: all works of art should be made to express what they are intended for, that intelligence may be seen, information conveyed, and the mind legitimately exercised. A designer is an artistic instructor; but if his design expresses that which is foreign to the subject, he is then a confounder—as in the case of St. Pancras or Marylebone Church, which remind the beholder of Greek and Roman Pagan temples, and consequently not of Christianity, which they should do. And moreover, they make the impression that Paganism is as interesting as Christianity, and that the Christian doctrine is incapable of architectural illustration—shewing great ignorance of the subject and of the power of his own art. Besides, a preference given for such forms which were designed for Pagan purposes to those which should be the designer's duty to produce upon a Christian foundation, is so great an absurdity, that one cannot reconcile it to be the act of a rational being. Let us see, then, in what position do architects stand with respect to rational design. During the last three centuries the religion of the state has been Protestant, and, therefore, our houses of prayer should have been designed in accordance with that reformation. That the Roman Cathnlic designers made their designs in accordance with their mode of worship, and based upon the law and the gospel and the early fathers' writings is evident to those who understand the true principles of design; and therefore, according to their belief, they acted upon true principles, making their churches express the leading features of the law and the gospel, and also the peculiar views of the early saints as well as the Roman Cathnlic saints. But because the churches of the middle ages were thus correctly designed, that is no reason why we should design Protestant churches like them. We should design our churches for Protestant worship, and for such as the altered state of the times of these days demand. Neither Roman Catholicism or Protestantism are the same now as when they were first established; and so we find the arrangements altered to suit the alterations which from time to time were made in the mode of worship. Though the law and the gospel remain the same, yet the application of them to these advanced times of intelligence must vary, and be made to assimilate with the demands of the present state of society. Then what has the architect to do but to conform to the improved state of society in which he lives, and to design to meet the wants of the living, and not for the dead? This is not done. The architect should make himself acquainted with the subject for which he has undertaken to design; for whether it be a church, a palace, a mansion, a town-house, a villa, &c., he should make himself well informed upon the wants of the parties who require the buildings, and then design accordingly; and not as he has done by endeavouring to make the buildings of two or three thousand years ago suit the widely altered civilized state of society of these days. Common sense, design, invention, composition, colour, &c, forbid such an inconsistent practice. Natural knowledge must be planted in the human mind if excellence is to be attained. In science it is every thing; in art it ought to be the same; and it must be made so sooner or later, or design and inventive art will cease to exist. Every member of the sister arts should not rest satisfied until they have made themselves artists in every sense of the word. And every manufacturer and mechanic, as well as traders, should have their mental powers well exercised in form, colour, and constructiveness, in order to have a full comprehension of all the objects and wares with which they are connected in their production, as well as in their purchasing and selling. After which, what is to be said of the labourers? They are human beings, and possess mental powers often to a great extent. Some provision should be made for a due exercise of their faculties for the mechanical arts, that they may be made more useful labourers in their calling. God is their Creator as well as our Creator, and their faculties should be turned to the best account. Let us hope that the legislature will see the necessity of establishing such a system of instruction, which will raise the lower classes from the degraded state in which they are to one of a higher and more intellectual condition, when we should see them devoting their leisure hours among the works of creation, instead of wasting it in brutalising their minds and diseasing their bodies in gin palaces and beer-shops.

G. R. Lewis.

THE ANTIQUARIAN RAMBLE IN WARWICKSHIRE.

COVENTRY CHURCHES—FORD'S HOSPITAL—ST. MARY'S HALL—TAPESTRY—KINGSBURY.

We continue our remarks on the places visited by the British Archæological Association, and the papers in connection with them which were read. We left off last week in *Coventry*.

The appearance of this ancient city is rendered peculiar and striking by the three lofty and taper spires which belong to St. Michael's, the Trinity, and the Grey Friars' churches. They afford one among many other instances that the medieval architects, equally with ourselves, resorted to precedent, and that one building materially influenced those which came after it.

St. Michael's is a fine old church, of large size (sittings for 2,500), much requiring repair and restoration. Externally it is built of the old red sandstone, and every line of the lower part, especially where the smoke has effect, is obliterated by decay. This is the case with most of the buildings in Coventry, and it is greatly to be regretted that in some cases where restorations are attempted the same stone is used. Experience does not always teach. The length of St. Michael's is called 294 feet, and the width 127 feet. The height of the tower and spire, according to Dugdale, is 300 feet. The church is in five divisions internally, and has a five-sided absis. The body of the church was erected at the end of the fourteenth century. The spire, a fine work, was finished by two sisters in 1434, and great part of the church was afterwards rebuilt. The arches are flat and wide, and the details inferior to those of earlier works. There is much of the old wood work remaining. There is a gallery in the south aisle carried on wooden uprights, independent of the column.

At *Trinity Church* external restorations are going on under Mr. Hussey. On the west side of the arch here, at the junction with the transept, is a very extensive and curious wall-painting, which was discovered a few years ago. It represents our Saviour and the last judgment; and contains a large number of figures. If it has not been engraved, it should be commenced forthwith. The roof of the church is spangled with stars, and the moulding and bosses at the intersections are gilt. Trinity Church is remarkable for a large stone pulpit against the south-east pillar of the intersection with transept, with steps to it. The church is greatly disfigured by galleries, and an incongruous altar-piece, which ought to be removed.

Ford's Hospital is a beautiful example of timber building, with gablets, delicate tracery in the windows, and an inner court, and might serve as a model for a set of modern almshouses in a wood district, beyond the limits of the Buildings Act! The perfect maintenance of this gem is much to be desired.

At the *Bablake School* also, there is some wooden construction worth looking at. The chimney-piece in one of the rooms dated 1629 does not belong to the building, but was purchased at a sale, and brought there in recent times. Parts of the structure are much earlier than this date.

St. Mary's Hall, the meeting place of the corporation, and a very curious building, is, like other structures here, in a miserable state of decay. According to the person in charge of the hall, "It is not open, but we *shew* it." The interior of the hall is perpendicular, and has a good timber roof. There is some ancient furniture here, which has been engraved by Mr. Shaw. The old council chamber has some bits of good carving in the wood ceiling and on the walls. The kitchen appears to be earlier than the hall.

Previous to the visit, Mr. Fairholt had read a very interesting paper on

THE TAPESTRY IN ST. MARY'S HALL: MURAL DECORATIONS,

and the use of tapestry during the middle ages; from which, although we have not room to give it entire, we must make some extracts.

He said truly,—

"I need no excuse for bringing together a few notices of its use in our own country, as it will historically illustrate the tapestry with which I have more immediately to connect my remarks, will shew its early use among ourselves, the mode in which it was manufactured, and the way in which it was used as the means of teaching history, of recording the fanciful lays of the romancist, or the moral teachings of the soberer classes. By these means I shall be enabled to point out to your notice the peculiar place occupied by tapestry in the middle ages, the result of a peculiar phase of educational manners, which is strongly indicative of an age without general literature. The earliest notice of tapestry with which I am acquainted is in the Anglo-Saxon poem of Beowulf, in which we are told that in 'the great wine chambers,'

> 'There shone variegated with gold,
> The web on the walls,
> Many wonders to the sight
> Of each of the warriors,
> That would gaze as it became visible.'

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